

A Brief Biography of the Founder
of Photography in Japan,

Shimooka: U

Shimooka Renjō (Artist of Kano School).

The true family-name of Shimooka Renjō is Sakurada; he was known as Kyūnosuke and was born at Shimooka, Izu province Bunsei 6.2.12 (1823). His father was called Yosouemon and ---. Since Renjō was the third son he established the house of Shimooka. He was fond of painting from an early age. Desiring to become an artist, at the age of 13 he left his home secretly and went to Yedo. Things did not turn out as he had hoped and he had to apprentice himself to a tabe-seller. One day it happened that he had to take the measurement of the foot of an arrogant patron. He thought to himself: "I will not worship men's feet all my life even though I might amass a fortune thereby." This gives one aspect of Renjō's nature. Before long he entered the school of the Yedo painter, Kano Tosen Hogen and studied diligently. Hogen, noticing the talent of Renjō, gave him the privilege of using the character To and called him To-en. Later Renjō changed it to Tōkō and also called himself Zenzakudo or Denshineo.

Renjō made progress in his art and became skilful. At this time foreign ships came to our shores and the nation was in a turmoil. One day Renjō saw a

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photograph taken upon a silver plate at a certain hatamoto's house. It was necessary not to breathe upon the surface of the plate or the picture would fade. Renjo was greatly surprised at this strange art and said to himself: "If this art comes to Japan, what will be the fate of brush-painting? From that time he desired to study photography. This was about seventy years ago. On

Kōka, 3.5.27 two American ships came to Uraga and asked for fuel and water. On 6.6 since Renjo was good at drawing he boarded the ship with ink, brush and ink and made a picture of the ship. From that day to the arrival of Perry in Kaei 6 (1853) he watched sharply on the shores of Uraga and four times came into contact with foreign ships but had no opportunity to achieve his desire. Perry visited Japan and a Russian warship under Capt. Suchachin allowed him an interview; later he became acquainted with the American envoy Harris, noted for negotiating the opening of Yokohama port; but from all nothing came of his desire to learn photography except that Heuskin went with him out to the mountains where he taught him the theory of photography. He was not able however to learn the names of the necessary chemicals.

Once the port of Yokohama was opened, there came an American photographer named Unshin. He did not care to impart any information, but when he returned to his own country

photograph taken upon a silver plate of a certain latitude
lens. It was necessary not to breathe upon the surface
of the plate or the picture would fade. Lenoir was quite
impressed at this strange art and said to himself: "If
this art comes to pass, what will be the fate of painting?"
Painting? How that time is devoted to study that
copying this was about seventy years ago.
Léon, 1822, two American ships came to Hong
and asked for food and water. On 20 since Lenoir
was spot at observing he boarded the ship with which
he had out with and made a picture of the ship. Now
that day to the arrival of Lenoir in Paris (1823) he
wrote a sketch of the ship and four times
came into contact with foreign ships but he was often
troubled to achieve his desire. Lenoir wanted to
on and a Russian vessel under Capt. Lenoir.
allowed him an interview; later he became acquainted
with the American and Russian, and for a long time
the opening of the Chinese port; but from all nothing
came of his desire to learn photography except that
Lenoir went with him out to the mountains where
he taught him the theory of photography. He was not
able however to learn the names of the persons
connected with the party of Lenoir.
opened, then came an American photographer
named, Lenoir. He did not care to impart any
information, but when he returned to his own country

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he exchanged his camera for some of Niépce's paintings. The difficulty experienced by Niépce in understanding the use of the instrument and finding chemicals was indescribable. It was at the moment when anti-foreign talk was everywhere and anyone who was engaged in anything tinged with foreignism was in real danger of harm. Niépce, in fear of the blade of some wandering samurai and of public censure, secretly used his toilet as a dark room.

As the world gradually became enlightened and modernization became the cry of the day Niépce opened a studio in Yokohama, but no Japanese customers came. Many a time he paid to make the picture of some young girl. When some one of these girls became ill they said the photograph was shortening their lives. Many foreigners came to have their pictures taken. Since they liked to attire themselves in Japanese dress, in armor and helmets, and to stand near screens and stone lanterns, these pictures were bizarre. This has been responsible for many misrepresentations of our manners and customs abroad. Thus, Niépce triumphed after many hardships. After Kei op'd. he trained many pupils and most of the early Japanese photographers - like Yokoyama Matsujiro, Suzuki Shinichi, Esaki Reiji, etc. - were his students. The photograph of a wooden temple: image, still kept at the Museum, is one of Niépce's earliest

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[illegible]

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In Taisho 1.8. - Tokyo prefecture presented Renjo with a wooden sake-bowl in recognition of his services to photography. Thus, Renjo succeeded in his work, working diligently in the last days of the Bakufu, he was a faithful loyalist. One day, thinking of early times, he remembered that Harris, after he had completed negotiations for the opening of the port of Yokohama, gave a banquet at which he said Japan being small and weak could not war with any outside power for fifty years. Renjo then painted a picture of the Formosan Expedition, which was the first war after the Restoration and made the Emperor's power felt. He also painted a large canvas of the Hakodate incident to show that the great influence of the Emperor was felt both at home and abroad. This was shown to the public in Meiji 9. and was the first panoramic painting in Japan. Morita Kotan later presented this picture to the Yushukan (at Kudan). ~~Another~~ Other thing for which Renjo was responsible are photography, milking cows and establishing omnibus service between Tokyo and Yokohama. Renjo was also one of the first to become Christian - the seventh or eighth convert. In Meiji 15 Renjo moved to Asakusa, where he lived an upright and moral Christian life in the midst of heathen vice. You

Dr. Tait's 1.7.1. Tait's portrait of a Bishop
 a wooden case - but in recognition of his services to
 photography. This, Tait's successor in his work
 was a faithful likeness. One day, thinking of only
 times, he remembered that Tait, after he had been
 - placed in the position of the opening of the port of Japan
 - Tait, gave a banquet at which he had spoken
 being small and weak could not work with only
 outside power for fifty years. Tait then painted a
 picture of the Bishop's inscription, which was the
 first won after the restoration and made the
 person given felt. He also painted a large number
 of the Holabate incident to show that the great
 influence of the Emperor was felt both at home
 and abroad. This was shown to the public in
 1873. and was the first permanent painting
 in Japan. Tait's Holabate inscription was the
 time to the Japanese (at Tait's). Tait's
 thing for which Tait was responsible and the
 mission was also establishing our mission
 between Tait and Japan. Tait was also
 one of the first to become a Christian - the
 in eight years. Dr. Tait is Tait's mission to
 Tait's, where he lived in Tait's mission to
 Tait's life in the world of Tait's mission.

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may judge for yourself of his rectitude. Some one said the character Ren (lotus) in Renjō represented the purity of the lotus in the slime — a fitting remark. In his old age, Renjō liked to devote his time to painting, holding fast to the Kano school. His single-stroke paintings and his more elaborate drawings showed such force in the stroke that one could hardly believe them the work of a man of ninety-one years. He was indeed a marvel of energy. He died Taisho 3.3.3 in his ninety-second year.

Mizuguchi Dofu, a friend of Renjō.

may judge for yourself of his character. There are said
 the character of (Lithuania) in (Lithuania) represented the first
 of the states in the time - a fitting example. In his old
 day, (Lithuania) was a devoted friend to painting, building
 and to the Lithuanian school. His singular paintings
 and his more elaborate drawings were such force
 in the state that we could hardly believe them
 the work of a man of ninety-one years. He was in
 the last of his life. He died in 1833.
 in his ninety-second year.
 Lithuanian before, a friend of (Lithuania)

My Recollections of Renjō:

Shimooka

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My memory is vague. It must have been thirty or more years ago that I called on Renjō with my deceased friend Awashima Kangetsu. I did not pay much attention to the incident nor did I take any notes, so it is like trying to recall an old dream of which one really has only bits of imagery. We were walking around Asakusa Park and it was a cold day. We then had photography as our hobby and it must have been this interest that led us to Renjō's house. Awashima Kangetsu said he was acquainted with the old man who was the pioneer in Japan in photography and that we were near his house. It was not far from the Kojimachi and was a commonplace affair. When we saw him Renjō was already advanced in years and a personage quite fit to be the protagonist to a history of photography in Japan. He was a fair size with a rather large head and face. There was no marked peculiarity about him. Perhaps because of his carelessness, due to age, my impression of him was rather that of dullness. He was slow of action; his words and voice suggested confusion. He showed marked signs of senility. However, when we got to talking about the beginnings of photography in Japan he told us many stories in a desultory fashion, but told us nothing we did not already know. Yet we could not help but smile with him.

My memory is vague. It must have been thirty or
 more years ago that I called on George with my de-
 cayed friend Benjamin Thompson. I did not pay much
 attention to the incident on his later and related to
 it is like trying to recall an old dream of which one
 really has only bits of imagery. We were walking
 around Lakeview Park and it was a cold day. He
 then had photographed an old lady and it must
 have been this interest that led us to George's house.
 Benjamin Thompson said he was acquainted
 with the old man who was the painter in Japan.
 in photography and that we were near his house.
 It was not far from the kitchen and was a com-
 mon place. When we saw him George was
 already advanced in years and a poor man. Just
 fit to be the portrait of a kind of photograph
 in Japan. He was a friend with a rather large
 head and face. There was no mark of youth in his
 skin. George because of his curiosity, and I
 my impression of him was rather that of a child.
 He was slow of action, his words were simple and
 confusion. He showed marked signs of senility. In our
 when we got to talking about the beginning of his
 life in Japan he told us many stories in a simple
 fashion but the recollection of his life was not
 clear. For we could not talk with him with

many times. He showed me his old camera, a grotesque, unsightly and cumbersome object. The old gentleman perceived my reaction - since I was yet young and unable to conceal my feeling - and seemed displeased saying something to the effect that old times were old times and that it was really a difficult task for him. I agreed with him and my sympathy aroused paid my respect to the ancient machine. Our conversation continued as I wished to make some inquiry about Yanagizawa Shuinin (whom I thought should be mentioned in the first chapter of a history of Japanese photography) and Ninagawa Shikiei (who also made contribution to practical photography). However I did not do so although the question was on my lip. Kangetsu paints and he here asked about Asakusa-e, in which the old gentleman was interested. His pictures were not greatly to my taste. He has had various hobbies, has been interested in many things. However he was already advanced in years when I first met him. I saw him twice afterwards at Kangetsu's, but did not trouble him. I remember him carrying a long stick of bamboo root.

Kōda Rohan.

The American envoy Harris lands at Shimoda and occupies the Gyokusenji. Shimooka Renjō becomes his office boy. Renjō had the name Shimooka from living on the borderline of Shimoda and Okagata. Renjō liked queer dress: he carried a mulberry staff about 5 ft. 3 inches long and sometimes wore a red creel-band.

Nineteen characters were carved on his staff: made at request of the painter Tōen by Takubensai in Nyogetsu, the year of the Ox, Kaei 6. About the middle of the staff is the poem:

With this staff,
like a lotus root,
whose flower is pure
in fragrance and hue,
would Shichokū, a man of 76,
fain plod the trail over hill and dale.

Shichokū is the grandfather of Narishima Ryūshō-
-kū. (I got this poem from his friend at Shimoda).

Shimooka Renjō came to be quite intimate with Henshen. One day they ascended Buzan, and when quite out of sight of everyone, Renjō learned about photography. They went to the mountain because they feared the officers of the Bakufu. Of course they had neither camera nor chemicals.

Bitter Experiences:

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At one time Renjō shut himself up in his home, bored a hole in a box and with the aid of a bamboo tube is said to have learned the action of light rays. Meantime Harris interviewed the Shogun and had secured agreement to the opening of the port of Yokohama. Returning to Shimoda, he afterward removed to Yokohama. Thereafter, by his own request, Renjō became an off-guard for the high commissioner. He chose this position because it gave opportunity for inspecting the foreign ships that came to the port of Yokohama. One can see how anxious Renjō was to be in touch with the process of civilization. Later he studied Western art at the suggestion of an American. He spent an entire year painting a panoramic view on 86 sheets of paper, 10 x 12 feet. (This fact should not be overlooked by the historians of foreign painting in our country). When an American photographer came to Japan Renjō sought to study photography from him but the photographer refused to give him any information. However, when the photographer was about to return to his country he wished to possess himself of some of Renjō's paintings & manners etc. and Renjō acceded.

At one time being about himself up in his room, and
 a tale in a box and with the aid of a lamp and
 said to have known the nature of light-rays. Then
 time Morris interviewed the doctor and had several
 experiments to the opening of the box of apparatus
 returning to dinner, he returned towards the
 kitchen. Thereafter, to his own regret, being
 become an off-gang for the high commission. He
 chose this position because it gave opportunity
 for inspecting the foreign ships that came to the
 port of Portsmouth. One can see him on the
 roof of the tower with the project of
 civilization. Later he studied literature and
 at the suggestion of an American, he spent
 an entire year painting a portrait of a man
 in 86 sheets of paper, 10 x 12 feet. This work
 should not be considered by the artist as a
 painting in our country. When an American
 photographer came to Japan, he came to study
 photography from him but the photographer
 to give him only information. However, when the
 photographer who went to return to his country
 he wished to become himself a painter of
 paintings of men and the manner of painting

in securing a camera and some chemical fluids by exchanging with him. Presently his fluids were exhausted and he did not know how to prepare a new supply, his debts increased day by day and his wife and children faced starvation. Renjo's flesh shrank and his bones appeared: he looked like an emaciated demon, which recalls to my mind the picture of Palliser, the inventor of batteries. Fortunately Niimi, lord of Iga and Muragaki, lord of Owari, who had been to America as envoys, understood what photography was. So when they heard that Toen (Renjo) disciple of Kano Tosen had learned the art of photography and was living in Yokohama, they invited guests and had a photograph taken. Togawa, lord of Harima and others also had photographs made when they heard of it. At that time there was no imported paper for printing the photographs so they substituted foreign paper glazed with salt. On his way home to Yokohama, Renjo desired to photograph views of Yedo. Fearing that some wandering samurai might do him harm, he ordered his palanquin carriers to halt at a suitable place, and he, pretending to take a rest, set his camera up inside the palanquin and with the lens pro-

Bitter Experiences:

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-trading pan between the opening of the screen, photo-
graphed the Castle of Yedo, the town, etc.

History of Photography: Yamaguchi Saichiro. Meiji 24/31.

ExperimentsExperiments:

Trailing from between the opening of the screen, photo-
graphed the castle of Jeddah, the town, etc.
History of Photography: Geographic Experiments.

The belief that life is "shrunk" by being photographed rapidly disappeared and when the Namamiji incident took place Renjō lived in Benten-dōri, Yokohama and carried on his trade quite unconcernedly, while others packed up their belongings and were seeking refuge (fearing foreign retaliation). The samurai of different provinces, who were ready to risk their lives for the cause of the nation vied with each other to have their photographs taken in order that they might commemorate the event. On the other hand many foreigners came to have their pictures taken so, in a few years, he amassed tens of thousands of "gold". His attention turned to lithography. When he had completed his study he made a portrait of Tokugawa Iyeyasu. It is said this is now valued at ¥3,000. A famous student of Renjō, Yokoyama, opened a school in Keda for teaching lithography. He was the first to print Japanese paper currency. He must have acquired - Fances remaining now in the Printing Bureau. Ref. Moriono Yakkyoku. Monken Saburo.

Shimooka Renjō lives in the minds
of his successors.

Shimooka (13)

It is a great joy and satisfaction to me as one engaged in photography to see the unveiling of a monument to Shimooka Renjō at his native place of Shimoda, on 5.6 by the Tōyō Shimoda and Kwantō Photographic Federation.

I do not care to dwell at length on the works of Renjō, as the various photographic magazines have already published detailed articles concerning him. I desire however to avail myself of the opportunity given me by this magazine to say a few words, however poorly, as a junior photographer, in memory of the pioneer. It was not merely that he was pioneer that impels me to write, but his personality. It is his personality that lives within us; that he was pioneer was a mere matter of chance. Foresight and insight into the conditions of his time and other conditions combined to give him motive power, --- and this led to his chance. --- The fact that he decided to go to Yedo was not the precocious act of a genius and it was no uncommon thing in those days. But notice that wherever he

It is a great joy and satisfaction to me as an en-
gaged in photography to see the unveiling of a
monument to Shimoda Ruins at his native
place of Shimoda, on 2.1.14 the town of Shimoda
and known photographic collection.
I do not care to dwell as much on the work
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thought and insight into the world and his time
and other conditions could be given him nature
power, and this led to his chance.
the fact that he should go to Japan was not the
-course out of a genius and it was no more
thing in these days. But what was that which he

went his seniors took an interest in him. This was true when he apprenticed himself to a Tabi-seller, and when he studied painting and when he worked in the Shimoda guardhouse. I do not question his sagacity, but he was ever faithful to his work. He was warm-hearted toward his superiors as shown by the joy with which his teacher received him after the High Commissioner summoned him and after questioning forgave him for leaving Shimoda without permission; when the Commissioner was transferred to Yedo; by his going to Yedo to bring his former teacher and his family to a place of refuge, at the time when Yedo was in fear of foreign attack. Also that he was taken into confidence concerning the private affairs of the American envoy, Harris and Keesken. Above all I am impressed by the origin of his name Renjō. He symbolized his teacher by a staff that resembled the root of a lotus and made it his staff of life in coping with the world. Thus he remembered his teacher's benefits throughout his life. Hence they nicknamed him Renjō (lotus-staff). This idea of living in his master's benefits is what most impresses me. I can imagine him saying: "I have finished my work" as this fact is being chiseled in the surface of

want his services as an instructor in this
 town when he offered himself to a local school
 and when he studied printing and when he learned
 the printer's trade. He was not averse to
 -man was wonderful to his work. He was
 lectured to him as a man in the
 which his teacher received him after the
 of printing and after purchasing
 -man was a man of great
 gave him for being blind without permission
 when the printer was transferred to
 his going to take to him his former
 this family to a place of refuge, at the
 when he was in fear of his attack. He
 he was taken into confidence concerning
 -vote affairs of the American people, he
 and his family. Above all I am
 the origin of his name. He was
 teacher a staff that resembled the root of a
 lotus and made it his staff of life in coping
 with the world. This is remembered in
 benefit throughout his life. Hence they
 him "Kunjo" - staff. This was of
 matter's benefit is what most impresses me. I
 can imagine him saying: "I am a lotus root
 root" on the fact of being blind in the world

This noble sentiment showed itself when he took the measurement of the feet of a certain customer, when he was apprentice at the house of a Tabi-seller, at the age of fourteen. From the second year of Kaka (1845) he burned with the desire to study photography, until the fourth year of Ansei (1857) in which he saw his first photographic apparatus. He battled with life's difficulties and had many bitter experiences. To mention a few of them: — he experienced the great earthquake of Ansei. Although he had many occasions to come into contact with foreigners he rarely saw a photograph. In contrast to Ueno Hikoma of Nagasaki, it seemed as if he had been given a barren field for labor: as if the fertile Nile pids vs. the Sahara. — he was not seeking popularity. This was shown beyond question, when he was plunged from the height of success to the bottom of fortune's wheel. — People of his native place called photography the life-sapping art and disapproved it. He barely learned the theory in secret and after the tragic death of his teacher had no books of instruction. All that he could do was to recall the movement of his teacher's hands. In this way he spent four years. He printed with his spirit and developed with his blood and tears. Yet they said: "Photography sap the life blood and weakens people." Is this not

- gesture of Renjō's condition, poor and run down, when he opened his studio. It was in Keiō 3 (1867) that he saw a glimmer of hope and opened his studio in Yokohama. It was 23 long years since he had determined to study photography. His persistency, perseverance and will-power deserve our admiration and we should emulate his untiring spirit.

The wealth which he acquired as the fruit of his toil he dissipated in hundreds of new enterprises and he spent his old age again in straitened circumstances. One might say that his ability and intelligence overreached themselves or again that the result was due to his indifference to fame and material gain. --- The posthumous fame of which he perhaps dreamed has come quickly. But thirty years have passed and to this monument. It comes 70 years sooner than he might have expected. It extends his life for thirty years. --- This monument symbolizes his lofty character and the shadow it casts upon the ground will extend itself - relating Renjō's merits, coeval with the monument itself. ---

Fukuhara Nobuzō.

My recollections of Shimooka Renjo.

Shimooka (17)

It must have been about Meiji 3 that I met Renjo for the first time at the home of Mr. Kitaniwa Chikuba, who was engaged in the same occupation. At that time Renjo was saying that the progress they were making at that time in photography in Europe and America was truly surprising and that he could not be satisfied with the simple way in which we have been doing things. He said that he desired to send his adopted son, Taro, to America to study the art thoroughly. Truly the art at that time in our country was very imperfect. About that time a foreigner, named Beard, was engaged in photography at No. 16 Kaigan, Yokohama. He had the latest method of retouching and was popular, to the monopolization of the business. He kept his method secret and would not impart his knowledge to any one. However this drove us to earnest study and we finally came up to his standard. I consider this matter of retouching, formed the second stage in the progress of Japanese photography. Renjo's great ambition was to take leadership in enlightening our people in this field, by sending his adopted son Taro to America in the hope of achieving this end. Undoubtedly the days of Taro's absence seemed years to Shimooka awaiting his return. However, I think in Meiji 6,

My recollections of Shimooka Renjō: cont.

Shimooka (18)

came the unexpected news of Taro's illness and death. Renjō's sorrow at the time was beyond comprehension. About the next year he removed to the sixth ward in Asakusa. From then on he spent much time in painting, for which he had a fondness. Thus he spent his last days in comparative quiet.

Nakashima Teinichi.

ChimneyMy collection of Chimney

came the unexpected news of Tom's illness and death.
 David's son at the time was having considerable trouble
 the next year he returned to the right way in business
 from then on he spent much time in printing, for
 which he had a fondness. There is no doubt
 that in comparative quiet.
 The chimney is in good

a priest in a temple once said: When the time is ripe just the lifting of a finger^①, or the rustling of a bamboo^② will bring enlightenment. In the case of Watt, or Newton, I am sure they had often heard the vibration of the Kettle lid or seen an apple fall. However until the ripeness of time arrived, they paid no attention. The same is true of Rhiyo. Unless the idea photograph had been planted in his mental field, he would not have taken up photographic study merely at the sight of a silver-plate photograph. It was Master Yanagiki, the prodigy of the Narishima family who was lecturing on art at the Kaho School in Kamachō.

With glib tongue and much freedom Master Yanagikita was lecturing along, interestingly and amusingly until he came to the story of Shōken (Chinese, Chao chün). He began by reading the following Chinese passage:

Since the days of Emperor Yuan the court ladies seldom had the opportunity of seeing the Emperor. So the ladies had Mao Yen-shou paint their pictures so as to win the Emperor's favor. In bribing him some paid

a priest in a temple once said: When the time
 will first the lifting of a finger, or the meeting of
 a bamboo will bring enlightenment. In the
 case of both a teacher, I am sure they had often
 had the vibration of the kettle but a sea and
 the fall however until the ripeness of time. At
 times, they give me attention. The same is
 true of things. Unless the idea is photographed
 been planted in the mental field, we now
 not true even of photography study was
 at the sight of a silver plate photograph.
 it was Master Yangxi, the founder of the
 traditional family who was returning on his
 at the Kamo Palace in Kamakura.
 with this temple and what freshen the
 of antiquity was returning along, interesting
 and successfully went to come to the end
 of Yokoku (Yokohama, Choshiu). He began
 reading the following Chinese passage:
 Since the days of Emperor from the south
 to the north had the opportunity of seeing
 the Emperor. So the leaves had been from
 - what point their pictures so as to win the
 Emperor's favor. In writing this case the

By the Old man, Shunow: cont.

Shimooka²⁰

him 100000 pires of gold, others 50000. A
court lady named Chao Chiin (Jap. Shōken),
did not pay him a bribe, so he represented her
as unattractive. When the northern barbari-
-ans came to attack the kingdom, the Emperor
sought to appease them by a present of a court
lady, choosing the ugly Chao Chiin. When
she came into the Imperial presence to take
her leave, the ministers of the Right and Left
and the Emperor were all struck by her beaut-
-ty. As the Emperor had given his word he
dared not retract and Chao Chiin was sent
to the barbarians. The Emperor's regret was so
keen that when he learned of the deception
of Mao Yen-shou, he had him beheaded and
confiscated his fortunes.

After Master Yamagikita had told this story
eloquently, he remarked: "Recently a curi-
-ous apparatus was made in Holland. They
call it shashin kagami (sha = reproduce;
-shin = true; kagami, mirror)^⑤. This apparatus
can take your face, beard and all to a single
hair of your eyebrow truthfully on the face
of a mirror. If it had existed in the time
of the Yuan Emperor, Lady Chao would not

of the old man, however; and
him 10000 pieces of gold, other 20000. a
sent him a wife as the representative
as a matter of course. When the emperor
one came to attack the kingdom, the emperor
sought to appease them by a present of a count
ship, showing the wife of the emperor. When
she came with the imperial presence to take
her leave, the minister of the right and left
and the emperor were all struck by her beauty.
The emperor had given his word to
send her back and she then was sent
to the barbarians. The emperor's regret was so
keen that when he learned of the death
of the barbarian, he had her buried and
buried his bones.
After the barbarian had died, the emperor
lamented, he wept: "Recently a woman
and a barbarian was made in Holland. The
call is Shanin (the barbarian)
Shin (the barbarian); Shin (the barbarian)
can be open for and all the people
and of the emperor's death in the
of a barbarian. It was said in the time
of the emperor, that the emperor will not

have been misrepresented and would not have had to weep in the land of the (Tupik and Hunan). The interest of a youth had been kindled while listening to the criticism of his jocular master. The time was ripe for this youth and upon seeing a silver-plate photograph, he suddenly threw away his brush and for the sake of learning the art of photography, he eked out a miserable living. It need not be stated that this youth was Reijō.

1. There was a Zen master who always met any questions by raising his finger. An acolyte observed that whenever a traveling priest put questions to the abbot that he sent him away without reply by just raising his finger to every question that was put to him. Thinking this a simple matter he afterwards detained the student priests at the door, telling them there was no need of their seeing the abbot, as he could answer all questions — which he did by raising his finger. When the head priest discovered this, he was filled with the desire that the acolyte should himself be enlightened with the spirit of truth. So he called the acolyte to his room and put a question to him. The acolyte lifted his finger. The head priest taking out a knife which he had provided for the occasion, at once cut off the acolyte's finger. The

The first of these is the fact that the
 human mind is not a blank slate, but
 is filled with a vast amount of
 information from birth. This information
 is not only from the senses, but also
 from the imagination. The human mind
 is a complex of many different
 faculties, and it is the interaction of
 these faculties that creates the human
 mind. The human mind is not a
 simple machine, but a complex
 system of many different parts, each
 with its own function. The human
 mind is a mystery, and it is one of
 the greatest wonders of the universe.

By the Old Man Shensui: cont.

(22)

acolyte was running around in the room, screaming with pain. The head priest put another question to him, whereupon he lifted up his hand, but missing his finger was immediately enlightened. Later he became a great master.

As a certain man studied under a great Zen master, did not present himself even once before the master. Knowing the earnestness and sincerity with which this man studied from day to day, he called him to his room and questioned him about the "way". He was unable to give any answer with conviction. He remained in meditation for a long time but with no result. Finally, he decided that he was truly stupid and that it was of no use for him to remain in meditation at the temple, so he left determined to lead a worldly life. However he was unable to forget this problem of life and it constantly haunted him like a ghost. One day he swept his yard and gathered the sweepings and cast them away in the bamboo grove as was his habit. A little pebble striking a bamboo made a sound. This sound rent the walls that for many years had blocked his spiritual vision. The spirit of truth, "that nothing but something" had come to him in an

istic manner. He was no longer the troubled and diffident person he had been. He made his simple preparations to return to the temple, with joy and full confidence he strode along, feeling as if he were walking over the clouds. Arriving at the temple he was admitted and faced his former master. He received the assurance that he was truly enlightened. Later, when his master was about to enter nirvana, the disciples were discussing as to who would be his successor. There were many intelligent disciples, but one or two were considered likely to be the master's choice. When they discovered that the master had chosen the considered stupid and illiterate one, all were astonished. However, upon the master's assurance of his greater spiritual enlightenment was given, all marvelled and with good grace submitted to him. This disciple later became the master Benzai, founder of the strangest Zen sect of Kamakura Buddhism.

3. A present photograph is called Shashin without the Kagami.

[illegible]

I am the son of an Izu fisherman. I was fond of painting from childhood. When I was sixteen years old and then was a great pilgrimage to Nikko, I wore the two swords for the first time, becoming a foot-retainer of the High Commissioner of Shimoda, Lord of Kaga. In those days there were two schools of gunnery - that of Fatsuke and the Ogino. I studied under Nakashima Shigeichiro of the Ogino. I also learned how to build beacon-fires, and learned to fire cannon with such men as Shigichiro (or Nakashima). I had a natural love for painting, so after the Nikko pilgrimage I again became a civilian and went to Yedo for the first time. There through the kindness of a member of the household I became a disciple of Kano Tosen (Tosen, younger brother of Seiaen). While I was thus studying I happened to see a photograph taken upon a silver plate. Thereafter I desired to go either to a foreign country or to Nagasaki. At that time there was rumor that foreignships were coming, so my determination was strengthened. I went to Uraga and a short time became a foot soldier. There used to be inspection of the method of shooting the 3.5 monme (= .4675 ounces) gun. I was called Kyunosuke and received 4 raku of rice (two men's allowance). The High Commissioner of Uraga at the time was Aoki, Lord of Toriba. Every day we went up to the Hirane-yama fort and peered through the tele-

scope. At last we spied a warship 10 ri away. For-
-eign boats had come to our shores before this but they
were only fishing-boats. The High Commissioners were
now Okubo, Lord of Inaba and Kitatsuyunagi Ichi-
-taro and they guarded the coast.

Then came Perry, followed by the Consul Harris
who was stationed at Gyokusenji with his inter-
-preter Hecsten, by the High Commissioner of
Shimoda, Inouye, Lord of Shinano. The Japanese
interpreters were Horie Tatsunosuke and Mori-
-yama Tachichiro. After much negotiation

Yokohama was opened to trade. Out of my
desire to get into touch with the foreigners, I finally
became their errand-boy -- and since they were
seeking for 16 or 17 footmen, I applied and was em-
-ployed and made to do important work -- also
receiving 4 rōku (two men's portion) and was stat-
-ioned at the reception station. There all that we
had to do was to look after the food and to supply
the foreigners with tea and tobacco. I was

ordered to make a drawing of a ship, so (as
they seemed afraid of those wearing armour, I
wore a speckled pattern of tight trousers and
leggings and two swords (daishō) and went
to the ship asking to be permitted to come on

board but was refused. As I could only communicate with them by gesture, I drew my sword and bent it to show them that I was not able to hurt anybody with a sword for which I paid only 3 mon. I then showed them my ruler and writing outfit, whereupon they lowered the ladder and let me come into the ship.

I met the captain but he was reading a book while having his hair cut. He made a gesture, as if saying "let me see your clipper". I took it off and handed it to him. He studied it carefully and then put it back on my foot. I also took off his shoe and studied it, putting it back on. Then, by gesture, I made the captain understand that I wanted to make a drawing of the ship. He ordered one of the officers and a Chinaman to accompany me through the ship. I got out my ruler and showed them the $\frac{1}{100}$ of a shaku, the $\frac{1}{10}$ of shaku and go (10 shaku) and by signs showed them what I wanted to do. I traveled back and forth to the ship for three days in order to complete my drawing. By that time I was acquainted with the people on the boat and they invited me to eat with them. Their wine looked too much like blood for me. The drawing was copied by Kanazawa Keijiro, a member of our group. In order that the story of the

interview might not leak out the account was taken down by the man named Seiji, an under officer of Nakashima, a policeman in the service of the hereditary lord of Uraga.

Not knowing when the foreign ships might take a notion to fire their cannon, we had an expert swimmer named Okubo in our group, who went to the ship with us and who, on the slightest suspicion, was to jump aboard and swim to the shore, that we might be able to make preparation. The condition at Uraga in those days was something like the account of Taiko's Korean expedition. The port at Hiratsuyama was a small affair and we had nothing that could be called a war vessel. Our boats were all sealed vessels. These boats, holding only 700-800 koku of rice, were hired by the government and there were only 5 or 6 of them afloat at Uraga. They spread canvas around these boats and raised the banners, but their fighting value was very limited. The best policy was to send the foreign ships back home in peace. I made a drawing of the life of that time and plan shortly to show it to my friends. I am twenty-seven years old this year (Meiji 32) but I have not done anything after the Uraga affair - the famous Perry came

at that time I was at a place called Tsukui and I intended to take my master there in case war broke out. The negotiations between Inouye, Lord of Shinano, and Harris we held in secret.

I would like to tell the story of the time to the retainers of Tokugawa. I notice that young students nowadays tend to criticize the Tokugawa

treaty but they surely had to go through many trials to achieve it and it should not be lightly criticized by modern young people. Twenty years

ago, when I drew the panoramas of Hakodate and Taiwan (they still exist at Yushukan) (Tokyo?) and put out a sign painted in oil

people said they could not make out what they were or when I painted Goggen they called it Tokugawa Syeyasu and put on it. This is

an old story but the man named Harris was an inevitable old man and in the midst of negotiations he would say he will throw up everything and go back to his native country and start a war.

Today we can tell of the victory of the Sino-Japanese war but in the old days we had only scullied boats in Japan and however much virtue you can attribute to

Japan the Ymato daishi, we had no cannon and could not meet a foreign country in war. Therefore when Harris made known his wishes the commissioners would treat him like a wayward child and spent much time in negotiations.

In order to sell what was lacking in the ships we opened up a bazaar and since no one liked to receive the foreign round silver, money changers met the situation, by opening up their branch office there. One foreign silver coin was exchanged for three one-tu silver. However there was nothing of great price and no article was sold for more than 50 yen. As to the manner of negotiation: the foreigners sat on chairs and our people sat on mats piled up on one another to the height of the chair. There were High Commissioners and various inspectors, but only the High Commissioners took part in the negotiations. Some officers scolded Harris when he lost himself in a rage; others showed their ^{true} feelings starting. When our officers said that they will give three 1. tu pieces in exchange

Plummers

Chimney & collection: cont.

Upon the first visit, we had no common and
 could not meet a foreign country in war. The
 for when there was no more than the
 commission would that be a wayward
 child and spent time in vegetation.
 for what to all that was lacking in the ship
 we spent for paper and ink as we had
 to receive the foreign and also, we spent
 for not the situation, hoping up their hands
 office there. One foreign office was the
 changed for three or four others. There
 there was nothing of great price and we were
 it was sold for more than 20 years. As
 to the manner of negotiation, the foreigners
 sat on chairs and our people sat on mats
 pick up on one another to the height of the
 chair. There were high commissions and
 various inspectors, but only the high com-
 missions took part in the negotiations.
 Some officers scolded those who were the least
 himself in a rage; others showed themselves
 starting. When our officers said that they
 will give three. I in place in exchange

for one foreign silver coin and make all other exchanges according to the weight of the metal, Harris became so angry that he seized the tray and threw it against the sliding door raising a cloud of ashes all over the room. He was also furious about the delay in answering as he had to wait for decision from Yedo, and said that if he had to wait for answers from America the negotiations could not be finished in a hundred years. He demanded that we appoint some one who had authority to give instant answers. Inouye, the lord of China, no had to cover his mouth against the cloud of ashes and to soothe the anger of the other officers begging them not to draw their swords, even holding their hands. Harris, saying that war alone could settle the matter, returned to Gyokusenji and would not consent to come out to meet any one. The interpreters Moriyama and Horie were up against it. Some one made the suggestion of pacifying him by evening entertainment and the question of supplying women was brought up. Both

The other side of the coin is that
 the weight of the matter is
 not so much as it appears to be.
 It is a question of the
 balance of the scales, and
 the scales are not yet
 in equilibrium. The
 question is whether the
 scales will tip in favor
 of the one side or the
 other. The answer is
 not yet known.

Hausken and Harris desired concubines. Shimoda was such a country town that we were unable to find suitable women. The wage was to be 60 foreign silver per year but the gisha of this locality would not consider it. At last we got the two girls, Omatsu and Okiyo of the house of Aemon to consent. We told the girls that though they are foreigners, they are neither birds nor beasts and we brought them to my room. In time Harris' feelings were mollified and the negotiations regarding Yokohama were also settled and Harris made his appearance at the census bureau for foreign documents.

--- I also came (with him) --- Yokohama also was opened.

From the magazine Kyubakufu (Old Bakufu). It is the report of a lecture given by Shimoda Renjō on Meiji 32.8.2. at Toshōgū, Ueno, Tokyo, at a meeting of the Kyubakufu-shidan-kai.

Making the round of the places related to Renjō

33
Shimooka

Usui Takeru

When Mr. Mori of the Kurobuneshu came to me and asked me to write something for his proposed Renjō number, I said: I can make a fool of myself (hoji wo kake) but I cannot write with a brush (fude de kake). He replied: well, you handle a camera and are one of the promoters of the Renjō monument plan, so you had better try to write something, even if you think you are making a fool of yourself. So here I have written down the high-sounding title Making the round of places related to Renjō, but as my focusing is bad I fear the picture will be unintelligible to you. I may have to use velox to get contrast and clarity. The shutter has been snapped but the results are doubtful. I am not sure of the exposure, which required a greater effort on my part, than even Renjō had to use. Both the m2 and the hypo have to be dissolved. Well, shall we proceed to the development?

With Mr. M. I started out with Soruntōn reflex on my shoulder and walked leisurely on. We were asked to make a photograph for a frontes

Messing the room of the green velvet drawing

their Taken

When Mr. Messing of the Kuratunsk came to me and
asked me to write something for his proposed book
number, I said: I can make a lot of myself
(I got no letter) but I cannot write with a book
(I got no letter). He replied: Well, you know
I am one of the promoters of the book
movement plan, so you had better try to write
something, even if you think you are making a
fool of yourself. So here I have written him this.

Concerning the room of the green velvet
I am very anxious to see the picture, but as you
the picture will be unimpaired to you. I had
time to see what to get content and clarity.
The picture has been cropped with the result
that I am not sure of the appearance, which
requires a greater effort on my part, than I
could have done. But the book and the page
have to be discussed. Well, shall we proceed
to the development?

With Mr. Messing I started with some of the
my children and we have been in the
we are to make a book of the first

Making The Round: cont.

Shimosa (34)

of the Renjō number.

"Mr. M. is this the house?"

"Well, I suppose this is the place" was his unsatisfactory answer. Not knowing what to do we went to ask old lady Maeda at Harachō, whose in Renjō's niece, the only surviving blood relative. She told us that Renjō's house is the stone building in front of Mr. Suzuki Kichabai's (well known for his collection of Buddhist figures). This house however has been built since and the tenant too has changed. We found the house to be quite new, but we glimpsed an old straw-thatched house. Suspecting that this might be the house and that it had been moved to this position we went into the alley and inquired, but they also directed us to the same house (on the front street). When we called at the door a young wife appeared but we got nowhere with our questions. She said she would ask her grandmother and called her. As time has changed things and people have changed, all that we could find out was that this was formerly the place of the Sakurada family and that the present Sakurada lives on Kawagishidori of this same Nakahara-cho: also that we would get no help from him as he is a newcomer and not a blood relative of Renjō. It was too

Making the Round: cont.

[illegible]

Making the Round ; cont

Shimoda 35

"softfocus" a focus to give us a picture of the early life of Reijō. Mr. M. left the house saying: "This place is no good for a frontpiece: let us go to his adoptive family's house." "All right" I answered and we both started for the former Okagata-mura, now Tonakōji of the town of Shimoda. The adoptive family of Reijō has died out and a family named Shimura now dwells at that place. This house still stands just as Reijō built and left it. Mr. M. said Konnichawa, as we entered the house and found Shimura's aged mother. "What have you two come for?" "Oh, we've come to see this house where he lived, if you please." "Well: they tell me they are going to erect a monument to Reijō. That's just splendid." "Mrs. Shimura, do you know anything about the time when Reijō lived here?" "If my mother, who died the other day, were living she would have been able to give you all the information you desire but as for me I know hardly anything about him. But let me see — there is a photograph that was taken by Reijō in the catch of the sliding door. It was a picture of scenery printed on albumenized paper. I do not know

Learning the French: I can't

Chimera

"offshore" a point to give us a picture of the early life of Rango. Mr. M. left the house saying: "This has been good for a fortnight; let us go to his relatives family home." "All right" I answered and we both started for the former Okagata house, now converted to the town of Chimera. The adaptation family of Rango has been out and a family and Chimera was herself at that place. The town still stands just as Rango built and left it. Mr. M. said Chimera, as we entered the house and found Chimera's wife waiting. What was your conversation? "Oh, we've come to see this house where he lived, if you please." "Well, tell me they are going to erect a monument to Rango. That's just splendid." "Mr. Chimera, do you know anything about the monument?" "Of my mother, who was the other half, was living and now have been able to give me all the information for which but as for me I know hardly anything about him. But let me see - there is a photograph that was taken by Rango in the later part of his life. It was a picture of a woman sitting on a bench, looking at the camera. I do not think

Making the Round: cont

Shimoda.

(36)

when they began to use albumenized paper but at any rate this did not seem to have been made in Renjō's early days of photography. "They tell me there was a dark room where Renjō developed his plates: do you know anything about it?" "Well! I wonder where it could have been." Things looked rather vague. She went to the house in the rear to ask the old woman there. In such cases the old are in favor. "It was just here, where the storeroom is, that he used to have his dark room" she said. So we took two pictures, one of the old house, the other of the site of the dark room and the frontispiece was done. From there we went to Gyokusenji about 20 cho away. This was where the first American consulate was and it was here that Renjō hired himself to Harris as a servant and learned the art of photography from Harris and Kneken. We asked the head priest to show us the daguerreotype taken by Harris of the head priest of that time. "Mr. M. I suppose we may call this the first photograph taken in Japan: don't you think so?" "Certainly there is none so old

Shirley.

Waiting the answer, I said

when they began to be alarming papers, but at
 my side this did not seem to have been made
 in "Reno's early days of photography." The old
 one then was a dark room where being shut-
 up in plates: as you know anything about it
 "Well! I wonder where it could have been." "Thinking
 good water paper. She went to the back in the
 room to see the old woman there. An exact copy
 the old one in front. It was just here, where the
 "Shirley is, that he used to have his dark room"
 she said. As we took two pictures, one of
 the old house, the other of the side of the dark
 room and the front porch was done.
 there we went to photograph about as the only
 this was where the first American consulate
 was and it was here that Reno's first business
 to start as a business and leaving the old
 of photography from Reno's old business.
 we asked the lady to show us the place
 of photography taken by the old man of the dark room
 of that time. "Mr. M. I suppose we may call
 this the first photograph taken in Reno. But
 you think so?" "Certainly there is some to be

Making the Round? cart

Shimooka (37)

in all Japan". Saying this he was lost in the imagination of those old days. We took the liberty of inspecting the things left by Harris and Yoshida Shōin.

"I wonder in what mountain Henshen taught Reijō the art of photography?" "Tradition has it that it was in Buzan but I cannot believe that they went so far as 2 or 3 cho, just to be out of sight. I believe rather it was in the mountain behind Gyokusenji." "But the foot of Buzan is not so very far, so perhaps they went there." "At any rate it was in a broad mountainous place, so let it go at that."

"Well, your finder is rather unreliable, is it not?" "I will ask some old man and verify the point."

"My! it is already getting dark. Shall we take our way home?" "I'm getting hungry, let us take a taxi for home."

Well, here is my article. It has no point and I have said nothing. If the image is not clear just focus your brain and snap the shutter. As for this, I shall paste it on a card and say: I am sorry I have kept you waiting. However there is no charge.

Anecdotes of Shimooka Renjō.

Shimooka

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We are told that Shimooka ban entered the school of the artist Kano Tōsen. One day, seeing a silver-print photograph, filled with surprise and admiration, he straightway threw aside his brush and told his master that he had decided to study photography. He then went to Uraga and became a foot-soldier (Sandara of ashigaru rank) of the Fort at Hiraniyama. His perspicacity, determination and the fact that he stooped to become a foot-soldier are all remarkable. We may liken him to a spider that has spun her web and then waits for the prey. The long-expected day came in Kaei 6 (1853), when Perry and his fleet arrived. How anxious must Renjō have been to visit the ship and learn his long-sought art. All things well-learned become useful. His skill in drawing had gained attention and he was now ordered by Government to make a drawing of a warship. He started on his mission with joy, but he fell into a state of moody pensiveness when his desire was not realized. When Renjō first met the Captain of the warship, he wore straw sandals. The officer pointed to the thin zori, as if to say: "give it to me". So he took it off and handed it to the Captain, who seemed to make a bow to it and bringing it nearer to his eyes, studied it carefully. In turn Renjō pointed to the Captain's shoes, whereupon he took off one of his shoes and handed it over. Renjō lifted it to his forehead, made a bow to it, and felt

[illegible]

that so far he had got safely by. The Captain then ordered one of his mess boys to bring some nails and strewed them on the deck. He then indicated to Renjō that it was to walk over the nails with straw sandals but not with shoes. This he did with an air of triumph. Renjō's face did not redden but he was perspiring with shame. Next a red-colored drink was brought to him. Thinking it was truly some kind of poison he hesitated a moment. He thought it would dishonor his country if he did not drink it, but that he would die if he did. "I have a wife and child, but ---; in the name of the loyal Kurokino-Kinneshiye! If I die it will be for my native land." Saying this to himself he drank it. This story, later in life, Renjō used to tell over his wine cups. What think you of his spirit? Is it enough merely to call him Japan's pioneer in the field of photography? No, indeed: he was truly a samurai, loyal to his country. Had we been in his place at that time, what would have been our reaction, how would we have managed the situation? We perspire with shame fearing that we would not have been equal to the occasion. We feel rather ticklish as to what we would have done in his case.

When in Ansei 3.7 (1456)
the American envoy, Harris, came to Shimoda and desired to open the port of Yokohama

and headquartered at Gyokusenji at Kakizaki, Reijō had the opportunity of acting as a member of the reception committee. "The time is ripe; I must not miss this opportunity" he said to himself. He did not wait long about asking the secretary, Neusken, about the art of photography. Neusken invited him to go to a mountain with him. There he broke branches from a tree and made a tripod; then he constructed a camera out of paper and by gestures explained to him the principles of photography. They had no chemicals and it was but a bare outline of principles that was received. We can imagine how bitterly disappointed he was. Later he went to Yokohama and apprenticed himself to an American photographer. He was unable to get his secrets but did everything in his power to acquire knowledge. Meantime his funds were going and debts piled up day by day. He even had to use the closet as a dark-room. At all costs he persisted in his study. When his chemical solutions were reduced to the last bottle, for the first time his photograph came out clear. In those days photography was considered an art of magic and was thought to shorten the life of the person, who exposed himself to a camera. Unfortunately a maid-servant whom he photographed died shortly after. This superstition being widespread, Reijō had to be care-

and responsibility at the time of the
 King's death the opportunity of acting as a member of the
 reception committee. The time was ripe; I went not
 for his opportunity to come to himself. He did not
 wait but about asking the secretary, Karaman,
 about the out of hospital. He then invited him
 to go to a restaurant with him. There he had
 a talk with him and made a trip; then he
 consulted a camera and a paper and photographs
 explaining to him the principles of photography.
 They had a chemical and it was not a bad thing
 to photograph what was around. The conversation
 was so good. Later he went to the
 house and appointed himself to an examination
 to photograph. He was unable to get his camera but
 did not mind in his power to acquire himself
 the camera and his hands were going and he had
 up half of day. He was not to be the last of
 his work. He all could be found in his study.
 When his chemical solutions were reduced to the
 last bottle, for the first time his photograph came
 out clear. He then had a photograph of his
 side on an out of shape and was brought to the
 the first person who appeared himself to
 camera. Unfortunately a white curtain which
 was photographed was left after the
 curtain was withdrawn, and it was not
 visible.

Anecdotes: cont.

Shimoda

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ful where and when he made exposures for fear that some ronin might chop off his head at a stroke so he even had to hire a palanquin and have it placed in some convenient place, in making photographs of scenery. These stories were told me by the photographer Dazeki Chūshi, uncle of my former wife.

Kiyota Kenjiro.

Edinburgh

Unsettled: cont.

for where and where he made exposures for fossils
 some very fine fossils in the strata of
 the strata of the strata and have it placed in
 some convenient place, in making photographs of
 them others were taken by the
 photographer himself, and of my former
 wife.

King's College

Reijo and Lithography

Shimoda (42)

As regards Reijo's work in lithography I have already written somewhat in No. 7, vol. 4, of this magazine. Since then I have acquired no new knowledge on the subject. Therefore I trust you will tolerate as slightly extended form of that article.

There are two stories as to the motives back of his interest. According to one, after he opened a studio in Yokohama, all his trade came from foreigners. Japanese believed if they had their photograph taken, it would absorb their vitality and shorten their life. Therefore few went to him to be photographed. Consequently he did not find the business so profitable as he had anticipated. Just about then, he saw some imported lithographs. He thought it was just the thing to undertake, ^{and} as everyone says he was always ready to try new things, he turned to lithography. His Japanese customers were few but his foreign patrons were numerous. Many came to have photographs made of curios - such as armor,

As regards things not in the photograph, I have a
 ready written answer in No. 7, Vol. II. of this
 magazine. Since then, I have received several
 inquiries about the subject. Therefore, I must go into
 details as slightly extended form of that article.
 There are two things as to the nature of
 his interest. According to me, before he opened
 a studio in Yokohama, all his work came
 from foreigners. Japanese believed if they had
 their photograph taken, it would show that
 they were not. Therefore, they were not
 willing to be photographed. Consequently,
 his first work was done by foreigners. He
 had anticipated. Just about then, he saw
 some imported photographs. He thought it was
 just the thing to undertake, as an answer
 to the question raised by the foreigners.
 He turned to photography. His Japanese
 customers were few but his foreign business
 was enormous. Many came to have their
 -graphs made of course - even on a small

Benizō and Lithography: cont.

(43)

helmets, etc. — scenes of Fuji, and other things which they wished to take home with them. Being clever, Benizō in addition to this made oil paintings of such things as the sankai, famous places of Yedo, Uyeno, Asakusa, etc., and sold them to foreigners so that he made a great deal of money. It is said that he made 7000 or 8000 ryō.

He made oil paintings on cloth 10 x 12 shaku; he made 85 such. It is said that some person exhibited these in London. Having learned how novelty takes the public, upon seeing an imported lithograph he was surprised at its excellence and decided to reproduce Japanese paintings and make a fortune at it.

Thus, he turned his interest to lithography.

At any rate Benizō was a man who would take to a novelty, and when he saw the excellence of lithography and its relation to photography he was more than surprised and determined to acquire the art. So, through a friend he secured a lithographic outfit from America and received instruction

Leinwand: 1000 Stk. 1000 Stk.

[illegible]

Reijō and Lithography: cont.

(44)

in the art from a man named Reijō. This man's occupation was architectural drawing and he lived in Yokohama. Lithography seems to have been a rather simple art for Reijō, who was at once a photographer and a painter. In a short time he was teaching the business to an apprentice, Yokoyama Matsusaburō, the first pupil. Later on Yokoyama opened his shop in Tokyo and had many pupils. Within a short time lithography became very popular. Later some of Yokoyama's pupils came to hold important positions in ^{the} government printing office. One of them became the well-known owner of the publishing house Kangandō. By the way, it is said that Yokoyama printed our first paper currency. The first lithograph printed by Reijō was the portrait of Tokugawa Iyeyasu, herewith reproduced. Most of the lithographs by Reijō were rectangular but this one is an oval. It is a rare specimen in the history of printing in Japan and, as a curiosity, is worth more than ¥3000. M. Mayeda Kokuchei

Renjo and Lithography: cont. (45)
of Haramachi, Shimoda, possesses a copy of it.

Range and topography: cont.
 of Harmanville, Shinnock, Leesons & Coddit.

Reijō and Poetry:

Shimoda (46)

by Maeda Fukutaro.

Itazurao ni okuru tsukihi no onochabako

akete yōgakee shichi-ju-shichi

O box of toys! vainly have I spent my days.

At last I am starting on my seventy-seventh year.

Thus Reijō wrote on the bottom of the little box in which he kept a clay mask of himself, baked at Ogata Kangan's place.

When I think of Reijō, who was always original in all that he did, and furthermore excelled in them, having written such a poem, it causes me to lose myself in reverie. Although Reijō had spent his life in active labor, he regarded his days as vanity, and there is a note of regret in his joy in saying "at last I am seventy-seventh of age." His face was that of a smiling white-beard. He was an out-and-out optimist. On the cotton cloth in which the small box was wrapped the following verse is written:

Nikomiko to waran fukusa kama

beamingly that smiles happy(sa) isn't it

To = that, a relative pronoun. sa is an adjective particle.
kama, rhetorical interjective particle = isn't(it).
fukusa is a double entendre = 1. a small cloth

by Maria Johnson.

Staphylinus viridulus in aegrotis

Wilde Hühner in der Gegend

• *quas* *per* *hunc* *et* *est* *plinius*! *quod* *per* *est* *o*

At last I am starting on my journey southward.

There being more on the bottom of the letter box in

which is left a day or two of himself, but at

[Faint handwritten notes at the bottom of the page]

all the more numerous and big at the close

It is a very good thing to have a good setting point

...and myself in ...

...and his life in other words

inducendi. Bar. et si esset cum, p[ro]p[ri]etate de op[er]at

... and I feel to "give" in my mind

Page. The form was not a suitable one.

land. He was on foot and was of course

little and small will be in the other

The following verse is written:

Titel und Inhalt des Buches

beamingly that smile happy (as) it is

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

(1) Δ = distance between adjacent lamellae, μ

[illegible]

Amijō and Poetry: cont.

Shimooka (47)

wrapper. 2. a happy (appearance).

³nikoniko to waran ²fukusa kana

Isn't it a happy beaming smile!

Eleven years later at the age of 88 (八十八)

Arigata ya

How thankful (!)

Teruhi no shita no

(4) The shining sun (3) under
kome kute.

(2) rice (1) eating

Kome 米 no tochi mode

(5) The rice! (4) of (3) the age (2) to

Oi ni keru kana

(1) Have I aged!

How thankful [I am] to think that I have to the
age of rice eating rice under the shining sun.

(1. The character for rice = 88. 米 = 米 = 八十八)
This he wrote on a day he baked at Kaguri's.

In January of his eighty-ninth year he made
a picture of a young gentleman and a young
woman in a boat being sculled by a boatman
and above it he wrote:

unhappy & unhappy

it is a happy thing to see
the rice growing well!

88 years later on the edge of 88 (1+1)

How to grow rice

① The first step is to
prepare the soil

② rice is sown
in the field

③ the rice is watered
regularly

④ the rice is harvested
when it is ripe

How to grow rice (continued)
The rice is sown in the field
and watered regularly

① The character of rice is
that it is water loving

② The rice is sown in the field
and watered regularly
③ The rice is harvested
when it is ripe

Reijo and Poetry: cont.

Shimooka. (48)

Chokibune ni
(4) rowboat (3) on

Norishi kokoro mo
(2) that rides (1) feeling (nino) also (5)

Sunida gawa

(6)

pivoted on sunidai
= wishes to dwell

Kyo yori haru no
(8) today (7) from (11) spring (10) of

Kaze wa fukae toku
(9) wind blows

(12) good fortune

How I wish to live on the little rowboat on the
Sunida River. From today the spring breeze brings
good fortune. (1) = a well-dressed man

At all events, it is rather interesting for a man
of eighty-nine to place a young gentleman and
a woman on the same boat! It vividly illustrates
his youthful attitude and love of naturalness.

People generally know that Reijo gave up painting;
that he studied photography and spread the know-
ledge of it; that he introduced lithography; that
he started the dairy business here, and did

24
skinnick

ent: pnted and qind
in emilidat
② on ④

an mator iderant
② (mir) pnted ① skint ②

skinnick
①

skinnick in skinnick
skinnick =

an mator iderant
② on ④ pnted ① skint ②

skinnick in skinnick
skinnick =

an mator iderant
② on ④ pnted ① skint ②

an mator iderant
② on ④ pnted ① skint ②

other novel things. It is interesting to know that he also wrote poems.

"I was born too soon. If I had been born twenty years later it would have been better, because no one seems to believe in what I do" was Renjo's frequent complaint. He was indeed a pioneer. When I think of him today, fifteen years after his death, admired by the whole world, it makes me wonder if he looked and said twenty years ahead.

The traditional painters and poets choose to confine themselves to a narrow world in place and assume an air of greatness by expressing their feelings in painting and writing. It requires much effort to cultivate a new field. From this point of view Renjo must be considered a great man.

The science that has flourished from the middle of the nineteenth century has brought much comfort to mankind. Things like photography have developed and it has come to be recognized as true art. There is however a gap between art and science. Such things as lines of transportation, dynamos, and

Beijō and Poetry: cont.

Shimoda (50)

even the electric light — though unquestionably of great benefit to mankind — have not become art. There is no such a thing as an electric song or electric painting, but I believe they may eventually develop. I am constantly on the lookout for such, but Beijō was truly a pioneer in such directions. By cultivating the truth within himself, with this mind he painted pictures and wrote poems. Beijō was not self-seeking and that is the reason of his many achievements. He did not pursue wealth or fame and this is why the people of later days love him. He was large-hearted and that is why he could paint that picture and write that poem.

Since the birth of Beijō at Shimoda 106 years have passed. There are almost no descendants. There are few of his relatives left in his native place. Only one niece, the mother of my parents by adoption. When I listen to her speaking of the old days I am charmed with his life.

now the electric light - though unsatisfactory of
great benefit to mankind - have not been out.
There is no such thing as an electric lamp or any
other painting, but I believe they may eventually
be of great use. I am constantly on the look out for such
things. But painting was truly a process in such direction
with this. I believe in it with myself, with the
mind as painted pictures and more forms.
Painting was not self-accusing but it was
- one of his many achievements. He did not fail
- one vessel or form and this is why the people
of later days love him. He was long-headed
and that is why he could paint that picture
and enter that room.

Since the first of painting or drawing 100
years have passed. There are almost no
resemblances. There are few of his original
left in his native place. Only one piece, the
water of my parents' collection. I
believe to be speaking of the old days
and channel with his life.

A Bunch of Renjo Stems.

Mori Fusae

91

Omnibus. It is said that (this) man with the advice of a retainer of the Lord of Kishu and driver for the Emperor, was the founder of bus service in Japan. The first bus service was between Tokyo and ~~Osaka~~^{Yokohama}. The bus station was first built near Yoshida-bashi and the fare from Tokyo to Yokohama was ¥5. (Some say it was ¥7. or ¥7.50). The grooms wore checkered uniform. Part of a popular song of the time runs:

The bus-grooms wear checkered uniform..

Yura, the Emperor's driver retired from the Imperial service and started a bus line between Shimobashi Station and Asakusa.

Cow's milk. It is said that he imported the original stock of cows from America and milked them in Yokohama. At first he purchased five cows and each cow is said to have given about 1 tb (^{gal} 3.9703) of milk.

Hogs. He also imported hogs. It is said he paid ¥30. each for them. His purpose seems to have been other than using the flesh for food; rather he had them, like cage-birds, for pets.

Art. I shall say little of Renjo's photography and lithography as they have been dealt with in the

A Bunch etc.: cont.

preceding articles. I am told that Renjō, in addition to painting after the manner of the Kanō school, also did a good deal of oil painting in oils. He did that great piece of the Battle of Uyeno at the request of Mr. Kishida Goro-Ko, the man who first sold Hebon eye-wash and the discoverer of Kishida Deikessai (probably a sort of invigilator). It is interesting to know that such men as Kishida Ginko and Morita, founder of the Kolan industry were Renjō's friends.

One fact that is not so well known in regard to his photography is that he built a studio, with space for parking jinrickshas in the rear of Mr. Itabe's house in Shimoda. We are told that, on learning that foreigners liked women he sold pornographic works here to persons who came to have their pictures taken. Carte-de-visite cost one shu I am told. I have no way of knowing whether that is dear or cheap.

Apprentices. His well-known apprentices in photography were, in order of seniority:

Yokoyama Matsusaburo.	Danmura of Matsunaga
Ueno Hidesaburo	Shimoda
Suzuki Shinichi	"
Sakurada Yasutaro	"

The Spring Horse. At the age of 85, Renjō visited

at the home of Utsui Unosuke and at that time told Utsui that he would like to do nothing but paint horses after the Kanō school. There is a keroll at Mr. Utsui's house on which Renjō painted a horse at the age of 88 years and calls it The Spring Horse. This was considered a success even in the eyes of Renjō and I believe it the best horse he painted.

Ashigaru (Foot-soldier). - At one time Renjō was a foot-soldier in Shimoda. He was then known as Bakurada Kyonosuke. We are told that he then lived on Tonosuji street. It may have been that he was temporarily employed by Harris, when the latter went to Tokyo.

Renjō's Child. Renjō had a boy named Tarō. He was in America most of the time. We understand that he was married to an American woman, but was unable to bear the financial strain and finally they were divorced. He was popular in America where he was known as Hippon Tarō. We do not know what became of him. Some say that his murdered body was found in a pond.

Ranjō and Ganmokodō (bean-curd seasoned).

(54)

Yakose

The present writer made a call on the old mother of the Awa-ryōken, to get an old story about Shimoda Ranjō. On passing I may say that the father of Mr. Funada Matao, owner of Awa-ryōken, was a devoted apprentice of Shimoda Ranjō, studying photography since Meiji 6007.

"Well! I believe it was about Meiji 7 that he opened a photo studio. He always stopped with us when he came Shimoda, of which place he was a native, because Funada Matao senior had been his apprentice. Ranjō was always fond of ganmokodō and always wanted it served at his meals." "Wasn't that a strange taste!" said I. Just then Mr. Funada, present owner of the inn, fortunately came in. He said: "Mother! tell him about Ranjō's scar on his forehead." "That's such an old story, I hardly remember it." "Anything will do."

"Well! the ^{scar} story is well known isn't it? How did it come to be?" The old woman replied: "Well, I only heard it from others at the time and cannot vouch for its truth. At any rate, one night a relative of Ranjō's, who was also his apprentice, whose name was Seisan of Koikedaya, who used to stay at his house, came home late and found the door fast. I suppose he was intoxicated. He wrenched the door open, and in his anger seized a stone hammer and struck Ranjō on the forehead." "Well, that's

Renjō and Ganmokodē: cont.

(55)

a new one to me" said I as I wrote it down.

Renjō's Humor. This too is a story of the old lady at Awa-ryokan. Renjō must have been very much wrapped up in his painting. Whenever he wrote to my husband, Juna-da (boat-waterfield), he did not write the name, but drew a picture of a boat and of a paddy-field adding Mr., which goes to show his sense of humor." I replied: "I see" but I felt much taken with Renjō's childlike fancy.

Renjō and basha. This story too came from the old lady. "When the basha plied between Tokyo and Yokohama, don't be surprised, the fare was five yen. The roads were narrow in those days and the basha often ran into the door-framing and was made to pay the damage, and in the end the venture failed. It may have been due to poor drivers or to the narrowness of the roads, but at all events it provokes laughter!"

There are two Renjō relics at Funada Matao's. One is a comic photograph for the studio (Shirahama beach, painted by Renjō). The other is a porcelain Bodhidharma on a cow's back. The painting has no special significance but the Bodhidharma is certainly a rare relic among his works.

Renjō and scales. This old woman also said that the dial-scale for weighing was made by Renjō. I will not vouch for her story.

English and German: only.

as we are to be "only" and I wrote it down.

English and German: This too is a story of the old English language. English must have been very much mixed up in its beginning. We know that it was a mixture of German, Latin, and French. It is not a book of a single language, but a mixture of many. It is not a book of a single language, but a mixture of many. It is not a book of a single language, but a mixture of many.

English and German: This story too came from the old language. When the books were written, they were not in English, but in German. The first was written in German, and the second in English. The first was written in German, and the second in English. The first was written in German, and the second in English. The first was written in German, and the second in English.

English and German: One is a comic story, and the other is a serious story. The comic story is a story of a man who was very rich, and the other is a story of a man who was very poor. The comic story is a story of a man who was very rich, and the other is a story of a man who was very poor. The comic story is a story of a man who was very rich, and the other is a story of a man who was very poor.

English and German: The first story is a story of a man who was very rich, and the other is a story of a man who was very poor. The first story is a story of a man who was very rich, and the other is a story of a man who was very poor. The first story is a story of a man who was very rich, and the other is a story of a man who was very poor.

The Bride of his native city.

(56)

Upon the unveiling of the monument to the great Shimoda Reijō - native of our province - through the joint efforts of the public-spirited inhabitants of Shimoda, the City of Shimoda, and the Pan-Kanto Photographers Federation of the Tokyo Asahi, I am asked to write a page for the special number to be issued by Keerobunsha in his honor. I feel that I am unworthy and without capacity. Furthermore I knew the late Reijō only by name and never met him personally. I feel that I ought indeed to refuse the task. But for the sake of his native place I shall venture to scribble with my worn-out brush and indulge in a little equivocation. There are many things that can be told connected with Reijō's life. I can count on my fingers that he was the founder of photography in the Kanto; that he shifted from water color painting to orbs and then to lithography; that he tried his hand at all sorts of things, basha service, dairy, etc. He took the lead in all these things and was not satisfied until he has assimilated

upon the unveiling of the monument to the great
Chinook Group - native from Province - that
the joint efforts of the public spirit and interest of
Chinook, the City of Chinook, and the Pan-Kanto
Geographical Association of the Tokyo Group,
are asked to write a book for the special
series to be issued by Geographical Association in his
I feel that I am unworthy and without capacity
to write the book only because I know the late Group
and never met him personally. I feel that I ought
to refuse the task but for the sake of
his native place I shall venture to write
it. My warmest best and kindest regards
little appreciation. There are many things
that can be told connected with Group's life
I can count on my fingers that I know the
founder of Geographical Association in Pan-Kanto; that
he suffered from water order pointing to his
and then to Geographical Association; that he was
at all sorts of things, book service, doing
etc. He was the best in all these things
and was not satisfied until he had written

The Pride of his native city: cont.

(57)

- lated them. I shall leave the discussion of all these matters to others, who are better informed. I shall merely discharge my duty by repeating what I wrote under title —
- The Pride of our native City for the twenty-fifth number of the magazine Shimoda to Tono which was written just after the erection of the monument had been decided upon. Of late we notice that the phrase The Pride of our native City is getting to be quite popular in the newspapers and magazines. Most of these articles refer to some local tradition or make propaganda of some old custom. I do not say this is not praiseworthy; I am of opinion that they are usually more or less curious. What I consider "the pride of our native place" is some live man or some live deeds. Fortunately our town has several such causes for pride. The natural beauty of our district, our emotional attitude, the fact that it is the entry port of our civilization, the place where the Shimoda Treaty was signed, the deeds of Prince Imamura, the site of Yoshida Shoin's landing, etc., etc. are all causes of

lasted them. I shall leave the discussion of all these matters to others, who are better informed. I shall merely discharge my duty by repeating what I wrote under title -

The Guide of our native city for the tourist

number of the magazine. I should like to know which was written first after the creation of the monument has been decided upon. I do not say we notice that the former ^{title} The Guide of our native city is getting to be quite popular in the newspapers and magazines. Most of them are referred to some local tradition or water-proofs of some old custom. I do not say this is not permissible; I am of opinion that they are happily more or less common. What I consider "the Guide of our native city" is more like a man or woman's work. I really am torn and much embarrassed for further the natural beauty of our native and emotional attitude, the fact that it is the early part of our civilization, the place where the Chinese Treaty was signed, the birth of Prince Liang, the site of the old city, the old city, the old city, the old city.

The Pride of his native City : cont

(58)

of pride to us. But the two that can best be called so are Shimooka Renjō and Okichi Tōjin - our two truly great citizens. There is a western proverb, which runs:

"Great men and oil paintings should be viewed from a distance." It is true indeed.

Fortunately there are many who have looked at Renjō from a distance. As for Okichi Tōjin, the saying, Over the greatest beauty, there hangs the greatest woe. No one has viewed her from afar: she has been neglected by her neighbors and the knowledge of her deeds was almost lost; fortunately it has been again revealed to the world by Shunsui-o, (old man)....

Atami, the giant in the literary field. Kōjō got a monument (golden dragon) by so slight a matter as the influence of a novel, Kōjiki yoshi (the golden demon).

Shimizu has its monument of Jirō-chō. It is well to remember him along with Banzein Chōbei and Kunisado no Chiriji as men among men. I believe I am not over stating things when I assert that Renjō and Okichi

The Price of a Native Girl: cont.

of price to us. But the two that can be
called so are Chinthee and British
Tobacco - on two truly great things, there is a
western growth, which runs:

"Great men and oil paintings shall be valued
from a distance." It is true indeed.

Fortunately there are many who have been at
Kings from a distance. After Chinese Tobacco,
the looking over the greatest thing, the
greatest more. He has been here for
years: she has been neglected by her friends.

and the beauty of her child was almost
lost; fortunately it has been again rescued
to the world by Chinthee (or more).

Chinthee, the friend in the distant hills. King
got a monument (golden statue) of a child
a matter as the influence of a word, the
child's name (the golden statue).

Chinthee has its monument of gold. It is
well to remember that King and Chinthee
Chinthee and Chinthee are things as well
as things. I have seen I am not even
King when I want the King and Chinthee

The Pride of his native City: cont.

are great, because they served their country and its people. Therefore to eulogize their deeds, and to transmit their memory to our posterity is not useless. Nay: we should be ashamed for neglecting them until just now. -- Fellow townsmen, do all that you possibly can at this time to help remember their deeds to the end of time. I trust that you will all join, in heart, soul and strength to complete this task. To my fellow-city-ens, I venture to entrust.

Kezumadani Shumren: Mayor.

The Pride of our Native City: and

are great, because they save their country
and its people. Therefore to enlarge their
riches, and to transmit their names to our
posterity is not useless. Nay, we should be
as faithful to our country as to ourselves. It is
our duty to assist them in their efforts to
improve themselves, as all that we possibly
can at this time to help ourselves. We
should be true to the end of time. I trust that
you will all join, in heart, soul, and strength,
to complete this task. To my fellow-citizens
and, I venture to venture,

to my fellow-citizens

Erection of a Monument to Shimooka Renjo
is significant.

Shimooka. ⁽⁶⁰⁾

Asanuma Osamu.

I believe that it illuminates human existence to honor those who have performed meritorious deeds and to remind posterity of their great work. Photographic activity in our country may be said to have existed for ^{over} sixty years: when we think how from such small beginnings it has become important in ways for education, recreation, and in human records, the fact that we are about to honor Shimooka Renjo, the pioneer in this field becomes unusually significant. I wish to thank those who have taken direction of this enterprise. The story of the hardships and persistent efforts of Shimooka San in that early day was told me by my father Tokichiro, but this great ceremony recalls it vividly to me, who have received such great benefits from him. It serves as an incentive to me to serve in this field with increased energy.

to
Shinon. Creation of a Movement within the Kingdom
is significant. Common Ground.

I believe that it illuminates human existence & know those who have performed various deeds and to varying possibility of their great work. Photographs activity in our country may be said to have exist ed for fifty years: when we think of our last small beginnings it has become important in various education, recreation, and in human progress, the fact that we are about to form Shinon Kingdom, the person in this field becomes unusually significant. I not to name those who have taken this - tion of this enterprise. The story of the development and growth of Shinon Kingdom is in that early days was told me by my father Shinon but this great memory recalls it vividly me, who have received great benefit from him. It seems as an incentive to me to come in this field with increased energy.

(6)

Program of the Plan of erecting a Monument Shimoda
to Shimoda Reijō. Suzuki Toranosuke, Mayor Shimoda

I believe it was in the summer of Taisho 14 that a townsman, Kiyoda Kenjiro, came to me asking support, saying: we wish to commemorate the work of Shimoda Reijō, ~~of~~ our town, the founder of photography in Japan, by erecting a monument to him, which will serve as an inspiration to our successors and to keep alive the pride of Shimoda." I did not know much about the matter at the time but it seemed a great thing for a man to have been the pioneer in the importation of foreign civilization and, at the sacrifice of personal comfort, to have continued his study of the art of photography in the tumultuous days of Meiji (Restoration), establishing himself as the founder of the art in Japan. It gladdened my heart that this man was a native of Shimoda and I felt that the erection of such a monument was a fine thing. Therefore I consented to be among the promoters of the plan, with other of our townsmen. However, I was much occupied with my public duties and my mind was diverted from the plan. It was on a hot summer day in Taisho 15 that Dr. Shimomura of the

Program: cont.

(62)

Tokyo Asahi Shimbun and his party made the circuit of the Izu peninsula and arrived in Shimoda from the west. He gave a lecture at Nishinkan. We welcomed Dr. Shimomura and had occasion to meet him. It was on this occasion, if I remember aright, that Dr. Shimomura said to Mr. Usui Takeru of our town: "I hear that Shimomura Renjō, founder of photography in ^{Kyushu} to was a Shimoda man. Knowing that you are a photographer, I ask your opinion as to a suitable place for the erection of a monument to his memory. If you will consider the matter, the Tokyo Asahi will not shrink from doing its share. As Renjō at one time was intimately connected with the American Consulate, which was located at Anezaki-gyokusenji, it seems that that would be a suitable place. At all events I shall count upon your efforts." Upon this, Mr. Usui went to consult with Mr. Keiyoda, one of the promoters. "That's just fine" he said, but he did not wish to erect the monument

Program: cont.

Today's local chairman and his party made the circuit of the gymnasium and around in the neighborhood. The game of basketball was played. We welcomed Dr. Schinnerer and his associates to visit him. It was on this occasion, if I remember correctly, that Dr. Schinnerer said to Mr. Davis, "I am going to town: I want to see you." Davis, former of photography in the town, was in Schinnerer's room. Knowing that you are a photographer, I have your opinion as to a suitable place for the erection of a monument to his memory. If you will consider the matter, the Tokyo local will not think you doing its share. The local on one time was intimately connected with the American Consulate, which was located at Anagiri-gyomachi, it seems that that would be a suitable place. At all events I shall count upon your efforts. After this I shall have to travel with Mr. (name) one of the promoters. That is the first of the movement but he did not wish to visit the movement.

Program: cont.

(63)

on the grounds of Gyokusenji, but desired to find a suitable spot in Shimoda itself. So he asked Utsi San to write to Dr. Shimomura to ask his approval. The present writer felt that it was not necessary to insist upon having the monument in Shimoda, as Reijo was not only a local, but a national, character, however he thought there was no harm in taking the matter over, and left Utsi San to consult with Dr. Shimomura. Days passed without result. In August of Showa 2, a floating university lecture course was given under the auspices of the Tokyo Asahi Shinbun and the ship came to Shimoda. We welcomed Dr. Shimomura and again met him. He asked Mr. Utsi as to progress in the matter of the monument. Mr. Utsi told him it was impossible for a few private citizens to put the plan through and suggested that he should put it up to the Mayor and have him carry it out as a public town enterprise. Dr. Shimomura

on the grounds of efficiency, but actually
 first a suitable spot in Dunstable itself, and
 asked permission to write to Dr. Dickinson
 all his approval. The present winter felt that it
 was not necessary to insist upon having the
 museum in Dunstable, as Kingston was not only
 a rural, but a natural, character, however in
 the past there was no harm in taking the matter
 over, and left permission to consult with Dr. Dickinson
 and Dr. Dickinson. Both passed without result. In
 August of 1907, a faculty of University
 lecture course was given under the auspices
 of the Torrey Club in Dunstable and the
 ship came to Dunstable. We welcomed
 Dickinson and again met him. He asked the
 basis as to progress in the matter of the new
 museum. Mr. Dickinson it was impossible
 for a few private citizens to put the plan
 through and suggested that he should put it up
 to the mayor and have him carry it out as
 a public town enterprise. Dr. Dickinson

Program: conchi

(84)

agreed to the suggestion and requested me to take it up. I consented and asked him to support the program. After a number of conferences with Mr. Ki-yoda and others the matter came to a head and by getting consent from the following persons, we published our prospectus ~~March~~ ^{2.10.2.}

(54 persons)

The first promoters meeting was held in the town hall 10.14. The Mayor made a report on the source and course of the undertaking and proposed the procedure the town should take. After discussion the following resolutions were drawn:

1. Resolved that the monument shall be erected in the grounds of Shimoda Park. Although we recognize the propriety of the idea of the Asahi Shimbun to have the monument at Anzaki Gyokusenji, there is already a monument to Townsend Harris there and no suitable place remains in the temple ground, nor is there a proper spot near

Program: cont.

(65)

- by; therefore after consultation with the Tokyo Asahi Shimbun, we wish to erect the monument in Shimoda Park.
2. Resolved that the fund necessary for the erection of the monument, be collected in Shimoda so far as possible, but collection in the Tokyo district will be left to the Tokyo Asahi Shimbun.
 3. The construction work and the unveiling ceremony shall be carried out by the Tokyo Asahi, but whatever things can be more conveniently done here, shall be.
 4. Resolved: that the size of the monument, the selection of material, and the inscription shall be left in the hands of the Mayor, in consultation with the Tokyo Asahi Shimbun.
 5. Resolved: that the Mayor and Mr. Ueno go to Tokyo to consult with Mr. Marusawa, the Department Head of the Tokyo Asahi Shimbun - etc.

In accordance with the above resolutions the Mayor and Mr. Ueno went to Tokyo on the 18th of the 10th month of the same year and called upon Mr. Marusawa Aikiden and consulted on the following points. They also met Mr. Shimomura and told him the understanding to which the citizens of Shimoda had come, and the

1. Therefore after consultation with the Township Council in Clinton, we wish to erect the monument in Clinton Park.

2. Resolved that the funds necessary for the erection of the monument be collected in this town as far as possible, but collection in the Township district will be left to the Township Council. 3. The investigation work and the necessary work shall be carried out by the Township Council, but whatever thing can be more conveniently done here, shall be.

4. Resolved, that the site of the monument, the selection of material, and the inscription shall be left in the hands of the Mayor, in consultation with the Township Council.

5. Resolved: That the Mayor and the Council to consult with Mr. Harrison, the representative of the Township Council.

6. Resolved: That the Mayor and the Council be authorized with the above resolution to have and Mr. Harrison to be left to the Council of the same year and called upon Mr. Harrison for the same on the following points. 7. Resolved: That the Mayor and the Council be authorized to call upon the Council of the same year and called upon Mr. Harrison for the same on the following points. 8. Resolved: That the Mayor and the Council be authorized to call upon the Council of the same year and called upon Mr. Harrison for the same on the following points.

Program: cont.

reason for which they had come to Tokyo, asking his moral support.

1. The site of the monument to be in Shimoda Park as requested by the citizens. (Dr. Shimoda to be properly approached and asked to change his plan).
2. We wish to erect the monument in the name of Shimoda and the Pan-Kwantō Federation of Photographers of the Tokyo Asahi Shimbun, having the announcement made that it was at the suggestion of the latter. (One party is not incompetent to carry out this promise, but with two the raising of funds will be easier).
3. The stone for the monument shall be Sendai product. The major and minor inscriptions concerning Renjo shall be left in the hands of the Asahi-sha. (Viscount Shibusawa shall be asked to write the characters).
4. As the place of erection is to be Shimoda, the detailed plan will be brought to Asahi-sha as soon as the Committee has drawn it up.

After agreement upon these points, the Committee returned to Shimoda and convoked the second promoters meeting and reported the result of the conference with Asahi-sha. The following resolutions were then drawn:

1. Resolved: that the town of Shimoda and the Tokyo Asahi Shimbun-sha shall be the promoters as requested by the former.

A special meeting was held on Showa 2.11.1

Program: cont.

(67)

and the following resolution was drawn:

Resolved: that a monument to the late Shimooka Kenjō, the Father of Photography of our country, to commemorate his great work through all time be erected under the joint auspices of the Tokyo Asahi Shimbun-sha and Shimoda.

Provision: the funds are to be collected from the general public and a special treasurer shall be appointed to manage the account.

Reasons: Shimooka Kenjō was born in Shimoda. He started the art of photography in our country and pledged his life for its development, thus bringing about its present development. We citizens of Shimoda therefore desire to commemorate this great work of a great man and by so doing hope that it may serve as a mirror (example, stimulus) in the way of enlightenment and to make a noted site in Shimoda. Proposed: Shoro 2.11.1

adopted: 2.11.1

Suzuki Tanomuke, Mayor of Shimoda

On 11.11 the Mayor called nineteen persons to the town hall and held a meeting, reporting the progress of the plan, and stating the method of financing it. He asked the support of these persons in every way possible, as they were one party to the enterprise.

On 11.29 the Mayor went to Tokyo to give the result of the conference, expressing the desires of the towns-

and the following resolution was adopted:

Resolved, That a woman be elected to the office of President of the Association, the object of the Association being to promote the education of women and to secure the rights of women in all respects.

Resolved, That the funds be collected from the general public and a special Treasurer be appointed to manage the account.

Resolved, That a committee be appointed to prepare a report on the subject of the education of women, and to report thereon at the next meeting of the Association. The committee be authorized to call on the members of the Association for information and to report thereon at the next meeting of the Association. The committee be authorized to call on the members of the Association for information and to report thereon at the next meeting of the Association.

Resolved, That a committee be appointed to prepare a report on the subject of the education of women, and to report thereon at the next meeting of the Association. The committee be authorized to call on the members of the Association for information and to report thereon at the next meeting of the Association. The committee be authorized to call on the members of the Association for information and to report thereon at the next meeting of the Association.

Program: cont.

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people and talking over various details.

On Showa 3.2.2 a general meeting of the promoters was held in the town hall. . . . The following matters were decided upon:

1. As the Tokyo Asahi Shimbun-sha proposed to have a committee of twelve to settle all matters concerning the plan, the Town of Shimoda selected the following five persons to represent the town:

Suzuki Tadakichi, representing Town Council
Kajimoto Goichi, Supporters
Usui Takeshi, Photographer
Watanabe Gitaro, headman of District
Suzuki Toranosuke, Mayor.

2. The Town of Shimoda shall raise ¥1000.

3. The site shall be Shimoda Park.

4. Other matters shall be left to the Committee.

These matters having been settled the members of the Committee went to Tokyo on 2.9 and on 2.10 decided on the following, in the conference hall of the Asahi Shimbun-sha:

Members present:

Federation: Narusawa Kinbei, Hoshimoto Taro, Sugawara Chinosuke, Konishi Tanefada, and others

Shimoda: Suzuki Tadakichi, Usui Takeshi, Watanabe Gitaro, Suzuki Toranosuke.

Matters settled:

people and taking over various details.
On March 2. 2. 2. a general meeting of the
which was called in the following manner...

1. As the town of...
...the town of...
...the town of...

...the town of...
...the town of...
...the town of...

2. The town of...
3. The site shall be...
4. Other matters shall be left to the committee.
The committee shall be...
The committee shall be...
The committee shall be...

...the town of...
...the town of...
...the town of...
...the town of...
...the town of...

1. Monument: 19 shaku above ground; base 5 shaku; Main stone 14 shaku; length, 15 shaku; width 5 shaku; thickness, 1 shaku. Base stone: made of Shimoda product length, 10 shaku; height, 5 shaku; width, 4 shaku.

The front of the stone shall have a portrait of Shimooka above and the inscription Monument to Shimooka Ruijō (Shimooka Ruijō no hi) in large characters.

On the back shall be his biography.

2. Rough Estimate of Expense:

Fund raised: estimate 45000.

apportionment:

Shimoda	1000.
Photo. Assoc. Tokyo	1500.
Photo supply Companies	1500.
Federation Pan-Kwansei	500.
Tokyo Citizens interested	500.

Expenditure: estimate 5000.

main stone, transport. 1000-1500

Portrait, price, chiselling 1000.

Miscellaneous 500.

Unveiling ceremony 1000

Reserve: 500-1000

Unveiling date: Showa 3.5.6.

Program: carb.

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The results thus reached were announced by the Tokyo Asahi Shimbun on Shōwa 6. 2. 11. On 3.1

both morning and afternoon a meeting of headmen of the different was held and ten were chosen

as an executive committee: Suzuki Tadekichi, Ishikawa Asajiro, Nadata Eitarō, Hagiwara Ki-saburō, Mizuta Yoshimatsu, Watanabe Eitarō, Kaji-moto Goichi, Kiyota Kenjiro, Kawai Takeshi, Maeda Fukutaro.

The business of erection was entrusted to these. During the third month, the Mayor assigned the amount to be collected from the different and studied the method of raising the fund.

Calling a meeting of headmen he asked them to have the collection completed by 4.10 at the latest.

1. The citizens of Shimoda were asked to contribute 50 sen or more for each household.

Thus the matter is progressing and the entire amount will soon be raised.

The site comprises 153 tsubo of land on a height to be reached from Benten-irizuchi, on Sakashe-tōchō, near Shimoda Park. The land was purchased for 610 yen. The contractor carrying on the work is Asano Zenshichi. The engineer who laid out the site is Mr. Tōga of the Rendaigi mine. He goes occasionally to supervise the work. Mr. Yamashita Yasokichi is superintendent of construction.

Madam Shinoda Unhō

(71)

who should be counted along with Shimooka Renjō as a pride of Shimoda. Shimooka Renjō was the uncle of the mother of Shinoda Ichitaro, who was a nephew of Madam Shinoda Unhō, of Hirooka, Shimoda. Therefore the Shimooka and Shinoda are related families. The lady was born at Yaji-gawa, Shimoda. The Shinodas were physicians - and through generations, her father being one. As a child she was reputed a prodigy of learning. She wrote at the age of three years, ^{and} read the classics at seven. When nine years old, she accompanied Asakawa Zenan, the Confucian scholar of Lord Matsura, and a foreigner to Rendai-ji. She seems to have made a marked impression upon the foreigner, who wrote a horizontal writing upon a banana leaf (perhaps his name) and gave it to her. Unfortunately the leaf has disappeared and there is no way of telling who the foreigner was, or of proving the truth of the story. A little later she left Shimoda and went to Edo. She studied the Chinese Classics under Asakawa Zenan, her father's intimate friend and learned Calligraphy under Nakai Kunsai. She

excelled both in poetry and calligraphy. Such persons as Ono Kozan and Onuma Chinsan were her friends in the field of poetry. At the age of twelve she was invited, along with Kayami Te-tsujiro, by Tōdō Lord of Izumi and served him as teacher of Chinese Classics to his daughter, continuing afterward in that capacity to his family. She was therefore intimately connected with the House of Tōdō. At the time of bon and at the year's end in each year she was presented two bars of gold, silk, winecups, swords and chests for kamishimo. Only one winecup remains in the family today. Later she was invited by the Governor of Tokyo prefecture to teach in a girls' school at Yedo but she did not accept the position. After the Restoration she was appointed professor in the Colonial Girls' School (Womens University) and educated many notable women. Below is copied the application for a change of name, written by her while in service at this institution - Kaitakushi Jogakko:

I have been in the habit of writing and collecting such
 persons as have been and become Chinese
 were her friends in the field of poetry. As the aged
 teacher she was invited, along with Wang to
 teaching, by Tots' board of hygiene and sanitation
 as a teacher of Chinese classics to his daughter,
 continuing afterwards in that capacity to his
 family. She was therefore intimately connected
 with the house of Tots. At the time of her
 and at the year's end in each year she was
 presented two boxes of gifts, silk, wine, etc.
 and was then for her services. Only one
 manuscript remains in the family today. Later
 she was invited by the Government of Tientsin
 prefecture to teach in a girls' school at this
 but she did not accept the position. After
 the Revolution she was appointed professor
 in the Central Girls' School (now a university)
 and educated many notable women.
 London is copying the application for a change
 of name, written by her while in America.
 This institution - Kaitakuhiki College:

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Madam Shimoda Unhō: cont.

By this note I humbly make petition.

The first Major Ward, the twelfth Minor Ward,
Kanda, Tamamatsuri-cho, 8-banchi,

90 Merchant Hayami Tetsugorō

The niece of the above person, Shimoda Fuchi
-chi. At 11 month - 64 years, 3 mos.

I have been studying Chinese Classics for some time and in Meiji 5.7. was appointed to serve at Kaitakushi Jogakkō. I have been receiving my monthly salary. On Meiji 6.8.2 my salary was raised and was given to me under the name of Shimoda Unhō. This name has been used by me in poetry and other writings and translations have appeared under this name. My family record gives the name Fuchi. I feel that the use of two names for a single person causes confusion. For some time I was at a loss how to meet the difficulty. I now desire to have my former name changed to Unhō hereafter. May grant permission to make this alteration. I am

Shimoda Fuchi
Kin representative
Hayami Tetsugorō

meiji 7. 11.

Madam Chinese (Mrs) 1001

My dear Madam

I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

I am very well and hope you are the same.

I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

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I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

I have been thinking of writing to you for some time but have been so busy that I could not find time to do so.

Yours truly

Madam Shinoda Unko: cont

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I herewith set my seal upon your application
Headman: Inagaki Seibin

Mr. Okubo Ichio, Governor of Tokyo-fu.

Your hired: in service Katakushi Jozaki
Shinoda Unko

Whereas my salary was twenty yen, it
has been increased to twenty-five yen.

Meiji 6.8.2.

Colonization Department

Later she was ill and left her position. Renting
a tenement at No. 3 Ward 1 Aitago-cho, Shibui,
she started a private school. The person who
started a private school at the front gate of the
tenement was Fukuzawa Yukichi, who origin-
ated the present Keio University and the one who
started a private school at the end of the build-
ing was Shinoda Unko. It is interesting to
think that many noted men came from the end
of this tenement and many noted women from
the other. The wives of Otori Kanesuke, Katsu
Kaishu, Takahashi Korekiyo, Prince Tōdō,
Prince Nabeshima, Amagi, Prince Kachiyo,
Chōsokabe, etc. were all trained by Madam

Madam Shinoda Unhō: cont.

(75)

Unhō. She was taken into private consultation by the Empress a number of times, and there is a picture of one interview at the Museum of Hokkai University. She was liberal with her money and was visited many times by burglars. She never lost her presence of mind but always gave them some money and sent them away. Once even a raggman came in disguise and masked, demanding money and though she knew who it was she willingly gave him some money and sent him away. Madam's home was at the present location of the garden of Uragaga Inn (in front of Toriyoshi). The festival play of Shichiken-cho was written by her when she was nine years of age. She died Meiji 16.5.20 at the age of 74 years and her grave is at Jōnenji, the branch temple of Chikushi. I am told that the grave will be transferred soon to Chōrakkeiji at Shimoda.

Mori Fusui

My recollection of Shimooka Renjō.

Shimooka.

We (Kajiwara, Hanyu and I) ferried across and took Kuruma then to Asakusa and looked up Renjō Shimooka, the first man in Japan to make photographs. He is a nice old man, who rather readily acceded to our request that he let us photograph him and who insisted on placing an inscribed hanging board at his side which bore an inscription: "My home is in Japan, in Asia, in the World." Before we left he produced a large roll of papers and picked out a bunch of them for me. They were his old-age drawings - landscapes and birds particularly - and each bears his age when he drew it - 84, 87, etc.

N.B. 1911. No. 5. p. 3.

My recollection of Jimmie's trip

Jimie's

we (Kajimere, Hong and I) found across and took
Kumuna then to Kasekase and back up Jimie's climber
the first man in Japan to make photographs. He is a
nice old man, who rather readily accepts to be
photographed and who would
be glad to be photographed at his side
in placing an interesting photograph at his side
which has an inscription: "Jimie's in Japan"
in case, in the world. Before we left he presented
a large roll of paper and looking out a bunch of
new for me. They were his old red drawings
- landscapes and birds particularly - and
- drawings of when he drew it - 24, 25, 26, etc.

N.B. 1911. No. 2. p. 3.